

Devereaux (Staines-Jennings Mansion)
334 West South Temple Street
Salt Lake City
Salt Lake County
Utah

HABS No. U-37

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PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D.C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. U-37

DEVEREAUX (STAINES-JENNINGS MANSION)

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Location: 334 West South Temple Street
Salt Lake City
Salt Lake County
Utah
Geographic Location Code: 43-1700-035
Latitude: 40° 46' 12" N Longitude: 111° 54' 0" W

Present Owner: J.J. Coan Co., 334 West South Temple Street

Present Occupant: J.J. Coan Co.

Present Use: Mining Equipment Co. offices and warehouse

Statement of Significance : First Utah mansion, hosted 2nd Territorial Governor (1857-61) Alfred Cummings, Pres. & Mrs. Ulysses S. Grant, William Seward, Generals Philip Sheridan & Wm. Tecumseh Sherman.

PART I. HISTORICAL INFORMATION:

A. Physical History:

1. Original and subsequent owners:

William C. Staines, 1855-1866
Joseph Angell Young, May 25, 1866
William Jennings, February 19, 1867
Priscilla Paul Jennings, November 24, 1888
Frank W. Jennings, October 14, 1890
Jennings Bros. Investment Co., January 8, 1891
Aaron Keyser & Thomas Weir, March 6, 1900
J.J. Coan Co., 1/2 interest, May 7, 1943 (from the Weir Co.)

2. Date of erection: 1857

3. Architect: William Paul

4. Builder, suppliers, etc.: Unknown

5. Notes on original plan and construction of building:
Original building was a two-story residence built of adobe, with a west wing running north-south containing parlor and bedrooms, and a central wing running east-west.

6. Alterations and additions: Following purchase of the property in 1867, Mr. William Jennings added a large east wing to the house and built numerous outbuildings. 8-

B. Historical Events and Persons Associated with the Building:

Acclaimed to be the "first mansion reared in Utah" the home of William C. Staines, Esq. was also a horticultural show-place. The grounds originally consisted of two lots of 1 1/4 acres each. Mr. Staines was a horticulturist by profession, and his floral gardens and orchards were the attraction of the city. He was also Librarian of the Utah Territorial Library. Staines was born in Higham Ferris, Northamptonshire, England on September 23, 1818. He died August 3, 1881. The residence was erected either in 1856 or 1857. Deviating somewhat from the strict plan of the city which ordained that all homes must be built in the center of the lot and set back 20 feet from the frontage line, Mr. Staines built his home in the center of the grounds, with his orchards in the front. On April 12, 1858, Governor Brigham Young met his replacement, Territorial Governor Alfred Cummings at the Staines home. About 1865, Mr. Staines sold his home to Joseph A. Young, son of Brigham Young, for \$20,000. Mr. Young enlarged the property to three lots when he purchased the corner of the block. Mr. Young, in 1867, sold the home to William Jennings, a pioneer industrial leader in Salt Lake, and considered to be Utah's first millionaire, for \$24,500. He owned the Eagle Emporium, and was a former mayor of Salt Lake City. "Deveraux" received its name from Mr. Jennings, who was born on the Devereaux estate at Yardley, near Birmingham, England, September 13, 1823. He afterwards bought out the Charles Cooper property for \$3000, the Bartlett Tripp property for \$3000, another part of the block of Brigham Young for \$3000, and Homer Duncan's lot for \$6000. The grounds now aggregated more than half the city block, and the entire block frontage along South Temple Street.

After enlarging the grounds, Mr. Jennings added a large east wing, respecting the architecture of the original house, and transformed the informal gardens of Mr. Staines to the formal ornamental gardens befitting his palatial residence, covering ten acres and extending the entire frontage along South Temple Street. Iron gates and carriage ways were installed, and the property now consisted of the mansion, ornamental grounds, grapery, hothouses, stables and carriage house. Devereaux's woodwork is reported to have been made from hardwood wagon boxes which Mr. Jennings purposefully purchased in the east for that use.

The home was distinctly Victorian in style, with considerable French detail, but curiously was constructed of brick masonry with cement plaster exterior finish scored to resemble stonework. A broad portico extended across the south facade and around to the east side. An early description pictures the interiors as follows:

"The first things that one noticed upon entering the building were two glass doors and on the glass of each door was inscribed the "coat of arms" of the Jennings family. The most famous parts of this building were the front hallway and stairway. The bannisters and newel posts were masterpieces of perfect combinations of joints."

"The parlor was a beautiful room furnished with French furniture. A beautiful mirror hung over the fireplace. The fireplace mantel was an elaborate piece of carved woodwork consisting of grapevines and bundles of grapes carved to look very natural. The chandelier with its long spindles of crystal prism reminded one of a huge fountain turned upside down. All rooms of the house had "store" carpets on. Back of the parlor was the big ball room. This room was large enough to accommodate eight sets dancing the quadrille. The beautiful hardwood floor was inlaid with a very interesting design. The French doors at the north opened up into the gardens. Across the hall from the parlor was the library, and back of that, the dining room. On one side of the dining room was the side board built nearly to the ceiling and on top of it rested an eagle, which Mr. Jennings held very sacred. At the rear of the house was located the kitchen, pantry, storeroom and scullery. On the second floor were three master bedrooms, six regular size bedrooms and the nursery. In the attic was a trunk room (later the boys had this room made into a billiard room) and on the other side of the hall in the attic were the servants' quarters."

A more recent resident, Katherine Jennings Peterson, describes her childhood memories of Devereaux as follows:

"The drawing room on the west side in front was lovely with its gold painted woodwork and grapes carved over the door way. The ballroom back of the drawing room with its beautiful floors and two fireplaces. On the

east side of the house right off the library there was a beautiful conservatory filled with flowers and ferns."

For several years Devereaux was the center of social life of the city. On numerous occasions as many as 300 guests were entertained. Among distinguished visitors were President and Mrs. Ulysses S. Grant, Secretary of State William E. Seward, Generals Philip Sheridan and William Tecumseh Sherman. After the death of Mr. Jennings on January 15, 1886, Devereaux served various roles, including being leased to a clinic for rehabilitation of alcoholics (The Keely Institute) in the early 1900's. It now serves as offices for the J.J. Coan Co., distributors of mining equipment.

C. Sources of Information:

1. Primary and unpublished sources:

Abstracts of Deeds, Salt Lake City, 1855-1967

Journal Histories, 1858 (Microfilmed journals of pioneer and later members of the Church of Jesus Christ of Latter Day Saints, LDS Church Library, Salt Lake City, Utah)

Letter from Katherine Jennings Peterson, June 12, 1967

2. Bibliography:

Carter, Kate B., Heart Throbs of the West, Daughters of the Utah Pioneers, Vol. 3

Church of Jesus Christ of Latter Day Saints Pamphlet, Friday, August 5, 1881

Deseret News, November 22, 1964

Salt Lake Tribune, January 20, 1957

Tullidge, Edward W., History of Salt Lake City, Salt Lake City, 1886

Tullidges Quarterly Magazine, 1880-81

Prepared by John L. Giusti, AIA
July 1967

APPENDIX I

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The following excerpts were taken from listed information sources:

From "Journal of Brigham Young", Monday, April 12, 1858:

"City Corporation, Mayor, Aldermen and some councilors went out to meet the animal, styled Gov. Cumming, who said yesterday that he did not want to govern a people, if they did not want him. He was met near the Hot Springs, and escorted to the city, where they arrived at 11 AM. The Governor put up with Staines."

May 13, 1858

"Governor Cummings wife arrived at Staines' home."

APPENDIX II

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The following comments were received from Mrs. Katherine Jennings Peterson, dated August 26, 1967, and refer to floor plans of Devereaux, a house in which she lived as a child.

Devereaux - Lower Floor Plan

1. Vestibule, two swing doors led to the front hall. Each door had glass set in with large letters in red, "W. J." for William Jennings.
2. Long hall had stairs going to second floor, also entrance doors to library on the east and entrance door to drawing room on the west. Entrance to the back hall on the north.
3. Drawing room with gold woodwork and carving over the entrance door from the hall, of the "Fox and the Grapes". Black ebony mantel over the fireplace which was on the west side of the room. Large mirror framed in gold over the fireplace. Very large and beautiful crystal chandelier in the center of the room. On the north side of the room a sliding door with full-size mirror that opened to a small room. When closed it was just a lovely long mirror. The drawing room was all in gold and blue copied from Queen Victoria of England's drawing room. Grandfather William Jennings went to England to select the material for his furniture and also to select the dozens of flat silver (sterling) dishes, trays, tea and coffee sets. Also many lovely china dishes and glasses of all kinds.
4. Just a very small room that led from drawing room to ballroom. This ballroom was a double room with two fireplaces on the east and folding doors that could be made into a large ballroom or banquet room or made into two smaller rooms. The west side of the ballroom had very large windows and an outside door so that guests could enter this large room without entering the rest of the house. The floors as I remember were lovely hard wood. On the east side were two doors that led to the back hall, that led two ways to the kitchen so no matter what rooms they used there was entrance to the kitchen. Years ago, just outside the ballroom near the outside entrance was the lovely greenhouse always growing out-of-season vegetables and berries. Dear old Stanford was the head gardener for many years; he was a kind and sweet person.
5. The long back hall that led to the double kitchen and had the back stairs that led upstairs; near the dining room was a stair that led to the furnace room. Part of the hall near the dining room had a wash basin.

6. This small room was a store room with drawers, shelves and bins and always locked.
7. Was the large double kitchen with two large stoves and wooden floor. The two windows on the east side and an outside door where I will mark in pencil. The sink was also on the east side under windows and (near) the one outside door.
8. Was a very nice and large pantry.

This drawing is not complete. Back of the kitchen was a laundry and it was extended out as far as the dining room. It had large cement stoves that held large boilers to boil the clothes.

9. Courtyard. The kitchen on one side, (that would be the west), the laundry on the north and the dining room on the south made a small cemented courtyard with a green lattice side on the east side with an open door. How well I remember this part; I used to bounce my ball against the dining room wall and the laundry wall. On the cement, when it was wet and muddy, my brother and I would play marbles on the courtyard; it was dry. The Indians used to come and sit on the cement on the courtyard and wait for us to bring them sugar and coffee.
10. Dining room with fireplace on north wall. Bay window on east side and on south wall there was a long window same as in library and not a door as drawing shows.
11. The library with folding doors from dining room and one door to the front hall, fireplace on west side of room. One long window on east that looked out to the conservatory. Two large windows that looked out to the long narrow veranda that can be seen in the picture.
12. The conservatory east of library came out to the end of the dining room and the end of the library with a door that opened onto the narrow veranda. At east side of veranda were steps marked.
13. The conservatory was filled with plants and flowers. The east side were all windows.

Second Floor Plan:

Large second floor hall that opened onto bedrooms 2, 3, 4, all with fireplaces; 5 is the bathroom; 6 was a very small room where the new babies were kept. All the other rooms were bedrooms except No. 7 which was the second back bathroom.

Third Floor Plan:

Bedrooms for the servants.

East and back of the house was a large ice house and the large barn.

The library walls were filled with bookshelves filled with beautiful books.

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PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural interest: The significance of Devereaux as Utah's first mansion is heightened when it is realized that its elegance was created largely of local materials and ingenuity. The railroad from the east had not been completed and all hardwood and most manufactured items had to be brought to Salt Lake City by wagon.
2. Condition of fabric. Severe abuse and neglect have not affected the soundness of the basic structure and a surprising amount of interior detail is intact.

B. Description of Exterior:

1. Overall dimensions: This three-story mansion of irregular "L" shape is about 72' 5" x 75' 10".
2. Foundations: Red sandstone with tooled water table.
3. Wall construction: Brick, stuccoed and scored to resemble stone, with projecting stucco quoins at corners. Staining and fading make it difficult to determine the original color but it was light, probably buff or a slightly rosy color.
4. Structural system, framing: Masonry bearing walls are two stories high with wood-framed mansard roofs forming the third floor at the front. Where roof construction was exposed in the rear attic it was of 3" x 6" rough rafters sheathed with 1" x 12" planks.
5. Porches and stoops: Old ~~views~~ show a single-story veranda wrapping around the southeast corner, from the front door to the dining room. A portion of this just outside the dining room was a glass-enclosed conservatory. None of this remains except the red sandstone steps to the front door. A small porch at the south door of the ballroom had a roof deck for the door above but this porch also is gone.
6. Chimneys: There were once six. Two served the fireplaces in the banqueting and ballroom. Three served the fireplaces in the drawing room, the library and the dining room. One came up from the kitchen. Some of these chimneys also had

flues for second floor rooms and the kitchen chimney had three flues and three chimney pots. When gas room heaters were installed, unsightly vents were projected through the walls of the two front bedrooms and the northeast bedroom above the dining room.

7. Openings:

- a. Doorways and doors: The front entrance is in a projecting vestibule with four flat pilasters on the front and one around the corner on each side. Pilaster capitals have an acanthus leaf motif. The cornice has doubled brackets over each pilaster and ornate pointed dentils between the brackets. The entrance doors are a pair of heavily molded panels with a semicircular glass transom above. Sidelights between pilasters have small, matching wood panels under the glass and are actually each full-length doors, though only 1'-4 1/2" wide.

Outside doors to the ballroom and bedroom above are pairs, each leaf having three lights above a solid panel. Knobs for these doors seem to be positioned unusually low, about 2 feet above the floor.

The exterior door opposite the cellar stair is a four-panel door, the lower panels long, the upper panels almost square. The frame is tall to accommodate a large transom.

- b. Windows: Detailing of the drawing room bay is similar, but not identical, to the front entrance. The pilasters at the mullions are round and fluted. Beneath the sill are panels of a patterned vermiculation accented with small, paired brackets under the pilasters. Above the pilasters, brackets in the cornice are single. Dentils are especially elaborate, echoing the shape of the brackets. As at the entrance, the fascia is of two pieces, the upper one overlaps the lower in an undulating line.* There was once a similar bay window at the east end of the dining room.

Windows throughout the house have double hung sash. Those in the rear are muntined, six-over-six. In the front of the house the sash have single lights. Second floor windows in the east and south elevations are topped with cornices supported by consoles. First floor windows on these elevations have a heavy moulding mitered at the upper corners and terminating about a quarter of the distance from the head to the sill.

*Double hung sash have single lights of 1/4" plate glass, mostly broken now.

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8. Roof:

- a. Shape, covering: The front portion of the house has two mansard roofs housing separate third floor spaces. An alley of flat-roofed deck divides these. The rear wing has a hip roof with a large gabled dormer at the north end. Pitched roofs are wood shingled; flat roofs are covered with mineral-surfaced roll roofing.
- b. Cornice, eaves: Cornices are ornamental with paired brackets, the design of which is simpler at the rear than at the front where each bracket has a turned pendant.
- c. Dormers: Dormers are of two types: a steep gable and a flat segmental arch. It is thought that the gabled dormers were typical of the original 1857 design and that the one on the front was moved at the time of the Jennings addition to face its mate across the flat deck where they were somewhat concealed. The barge boards of these gables intersect at a tall spiked ornament with a turned pendant. The dormers with flat segmental arches are on the south and east. Each has a pair of double hung windows with round-arched upper sash. Console blocks on each side of the dormer support a slightly arched cornice above a level cornice. The underside of the arched cornice has a row of very simple modillions.
- d. Parapets: Old views show a crenelated parapet across the front of the flat roof between the mansard roofs and another similar parapet above the exterior door to the ballroom. Most of the merlons are now missing.

C. Description of Interior:

1. Floor plans:

- a. First floor: The entrance vestibule leads into a large stair hall which connects through a door to the rear hall. To the left of the stair hall is the drawing room or parlor behind which a small room links it to the ballroom or banqueting room which could be divided into two rooms by closing the hinged, folding panels in the archway. To the right of the stair hall is the library connecting to the dining room behind by a large opening with sliding doors. The front windows of the

library once opened on a narrow veranda, (now completely gone), which had an exterior door to a conservatory at the east side of the library. The rear hall is "L"-shaped and leads from the dining room past the cellar stairs, a kitchen door, the front stair hall door, and a "storage room, (to be kept locked), before it turned to go past the two ballroom doors on the left and kitchen doors to the right. The kitchen once extended east of the present exterior wall. The pantry behind the kitchen remains but a laundry wing which extended to the east has disappeared. The laundry, kitchen and dining room once formed three sides of a paved courtyard enclosed on the east by latticework.

- b. Second floor: The stair hall has doors to three large bedrooms, two on the west, one on the east. Cutting a small door to the bathroom required extending the floor construction and moving the railing at the stair opening thus reducing headroom. There are seven smaller bedrooms on the second floor, a bath in the angle of the rear hall and a nursery adjacent to the east front bedroom and bath.
 - c. Third floor: The east portion of the third floor contains two servants' bedrooms. The west portion has a low ceilinged attic at the rear and the front room is said to have been converted from a trunk room to a billiard room.
2. Stairways: The main stairway rises 22 risers to a broad landing where a door and three risers lead to the second floor rear corridor. From the landing the stair returns five risers up to the second floor front corridor. Balusters are turned and hand carved; the newel is elaborately carved with acanthus leaves.

An open stairway connecting the rear corridors on the first and second floors has been completely removed.

Two enclosed stairways rise from the second floor rear corridor to the separate third floor areas. A cellar stair is now completely enclosed but it probably was once enclosed only by a railing in a pantry on the first floor level.

3. Flooring: In the Ballroom-Banqueting Room a parquet floor has a one-foot square repeating pattern of oak and sycamore, one of the few uses of hardwoods instead of the locally available pine. In other areas the floors are of pine boards which in major rooms were once covered with carpet.

4. Wall and ceiling finish: Ceilings are of plaster with plaster cornices varying in size and complexity with the function and location of the rooms. Walls were papered. In the front stair hall and the first floor rear corridor much of the original wallpaper is intact. It was handpainted to resemble oak grain and in the front hall every seam is covered with a painted rope and tassel. This same rope design is painted in festoons and bows as a border parallel to the ceilings. Just above it, next to the plaster cornice, is painted an imitation of a wood moulding which elaborates an egg-and-dart motif with an astragal below. The chiaro-scuro effectively creates an illusion of three dimensions. This handpainted paper was varnished, increasing the illusion of wood and helping to preserve the paper in a relatively clean state.
5. Doorways and doors: The front stair hall is noteworthy for its doorways and doors, Although of pine, they are painted and grained to resemble hardwood and marble. The doors are thick with deeply recessed panels and resemble mahogany. The doorways have broken pediments with a plume, scroll brackets, and rows of pateras, all grained to resemble oak. Pilasters are flat and resemble a burnt sienna colored marble, the capitals look like a yellow ochre colored marble and the bases like green marble. Doors and doorways at the second floor in the stair hall are like those below except that they have flat cornices instead of broken pediments.

The pair of doors between the entrance vestibule and the stair hall have ornately carved lower panels and are glazed above. The original glass had the initials W. J., (William Jennings), inset in red glass. The present glass has the initials F. J. etched in the glass. These doors have been removed from their opening and stacked against a wall.

The drawing room side of the door from the stair hall is trimmed in imitation birdseye maple and gilded. Pilaster capitals are elaborately carved and the doorway has a curved broken pediment. A simple shield fills the space below the pediment where there was once a carved representation of "the fox and the grapes".

The doorway at the north of the drawing room is panelled to create a forced perspective. It once was closed with a sliding panel covered by a single, large mirror. Only part of the ballroom doorway survives. This opening was a

large arch when viewed from the south half of the room and a flat cornice with pilasters in the north half. The folding doors and pockets have been removed.

Paint obscures the original wood finishes in the library and dining room but the doors have heavy panelling and elaborate pediments. The opening between these two rooms has two large sliding doors and a carved lyre in the pediment on the library side.

Doors in the rear corridors on both floors were grained to resemble oak and have glass transoms in nearly every case.

6. Decorative features and trim: The decorative motif of the drawing room was the grape. Vines and grapes clusters ornament the plaster cornice and ceiling border. A cluster of grapes carved in wood is at the center of the bay window ceiling and carved grapes are said to have decorated the ebony mantel which no longer exists. The original colors were blue and gold and the room is said to have been modelled after a drawing room of Queen Victoria's. The window bay is the most ornamental aspect of the room which still remains. It has carved and gilded pilasters, a paneled arch and ceiling and a cornice from which hangs a long row of turned and gilded pendants.

All the major rooms have plaster cornices; some are very large. There are also plaster ornaments where gas chandeliers were hung in the stair hall, drawing room, library and dining room.

There is a wall niche with a relatively simple wood moulding at the stair landing.

7. Notable hardware: Although all the hardware came from manufacturers' catalogue items it was of the finest quality and even butt hinges are ornamented with patterned surfaces and elaborate tips.
8. Lighting: Nothing remains of an elaborate crystal chandelier in the drawing room nor of any gas lighting fixtures.
9. Heating: Only two fireplaces remain; a white marble mantel in the southeast bedroom and an imitation-marble metal mantel in the library below. At one time there were two fireplaces in the ballroom, single fireplaces in the drawing room and dining room, fireplaces or small Franklin stoves in other bedrooms and two stoves in the kitchen. Mention is made of a furnace in the cellar under the dining

room but there is no evidence of ductwork or radiators and the present owner uses gas heaters in the two rooms he occupied.

D. Site and Surroundings:

1. Orientation: The house faces south toward West South Temple Street. It is centered in the south half of block 84 of the original Salt Lake City Survey.
2. Outbuildings: Of numerous outbuildings including greenhouses, only the stable remains. This is a two-story brick building, much altered, but the stall marks are still visible inside.
3. Landscaping: No evidence remains that this was once a horticultural showplace with gardens, orchard and fountains. The site is now surrounded by a cyclone fence and the ground is gravelled.

Prepared by Paul Goeldner, AIA
Supervisory Architect
Utah Project 1967
July 1967